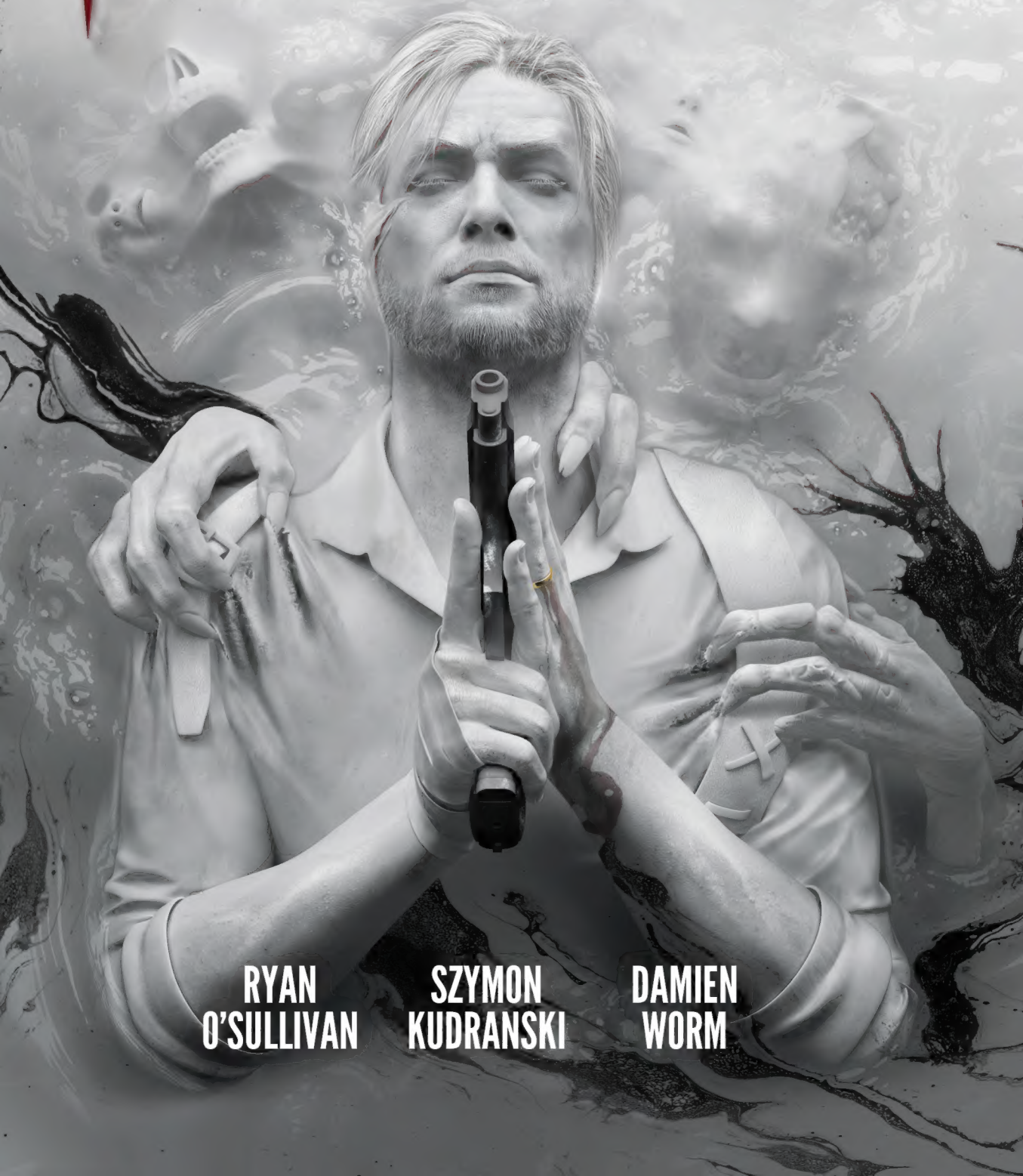


FROM MASTERMIND SHINJI MIKAMI...

# THE EVIL WITHIN

THE INTERLUDE



RYAN  
O'SULLIVAN

SZYMON  
KUDRANSKI

DAMIEN  
WORM



# THE EVIL WITHIN

THE INTERLUDE

WRITTEN BY  
RYAN O'SULLIVAN

ARTWORK BY  
SZYMON KUDRANSKI & DAMIEN WORM

ADDITIONAL COLORS BY  
GUY MAJOR

LETTERS BY  
SIMON BOWLAND





## TITAN COMICS

**EDITOR**  
Tom Williams

**DESIGNER**  
Donna Askem

**SENIOR EDITOR**  
Andrew James

**TITAN COMICS EDITORIAL**  
Jonathan Stevenson, Amoona Saohin,  
Lauren McPhee

**SENIOR PRODUCTION CONTROLLER**  
Jackie Flook

**PRODUCTION CONTROLLER**  
Peter James

**PRODUCTION SUPERVISOR**  
Maria Pearson

**ART DIRECTOR**  
Oz Browne

**SENIOR SALES MANAGER**  
Steve Tothill

**PRESS OFFICER**  
Will O'Mullane

**DIRECT SALES/MARKETING MANAGER**  
Ricky Claydon

**COMMERCIAL MANAGER**  
Michelle Fairlamb

**ADS & MARKETING ASSISTANT**  
Tom Miller

**HEAD OF RIGHTS**  
Jenny Boyce

**PUBLISHER MANAGER**  
Darryl Tothill

**PUBLISHING DIRECTOR**  
Chris Teather

**OPERATIONS DIRECTOR**  
Leigh Baulch

**EXECUTIVE DIRECTOR**  
Vivian Cheung

**PUBLISHER**  
Nick Landau

Special thanks to Shinji Mikami, Mike Kochis, and everyone at  
Bethesda Softworks/Tango Gamesworks

# THE EVIL WITHIN

## THE INTERLUDE

THE EVIL WITHIN: THE INTERLUDE  
9781785863295

Published by Titan Comics, a division of Titan Publishing Group Ltd, 144 Southwark Street, London, SE1 0UP

© 2017 Bethesda Softworks LLC, a ZeniMax Media company. The Evil Within, Tango, Tango Gameworks, Bethesda, Bethesda Softworks, ZeniMax and related logos are registered trademarks of ZeniMax Media Inc. in the U.S. and/or other countries. All rights reserved.

No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or means without prior written permission of the publisher. Names, characters, places and incidents featured in this publication are either the product of the author's imagination or used fictitiously. Any resemblance to actual persons, living or dead (except for satirical purposes) is entirely coincidental.

A CIP catalogue record for this title is available from the British Library

First edition: October 2017

10 9 8 7 6 5 4 3 2 1  
Printed in Spain

**WWW.TITAN-COMICS.COM**

Follow us on Twitter  
@ComicsTitan

Visit us at  
facebook.com/comicstitan

For rights information, contact [jenny.boyce@titanemail.com](mailto:jenny.boyce@titanemail.com)  
For information on advertising, contact [adinfo@titanemail.com](mailto:adinfo@titanemail.com) or call +44 20 7620 0200



## THE STORY SO FAR...

Once the shining star of the Krimson City Police Department, Detective Sebastian Castellanos is now a man on the edge.

Whilst investigating the scene of a gruesome mass murder at the Beacon Mental Hospital, the grizzled detective found himself trapped in a distorted world filled with horrific creatures, with deadly traps around every corner.

Barely escaping with his life, Sebastian has since struggled to come to terms with the nightmare he experienced and the mysterious organization behind it.

Now, with his sanity shaken and still mourning the apparent death of his daughter Lily, a brand new case sets to send Sebastian back down the road to madness...

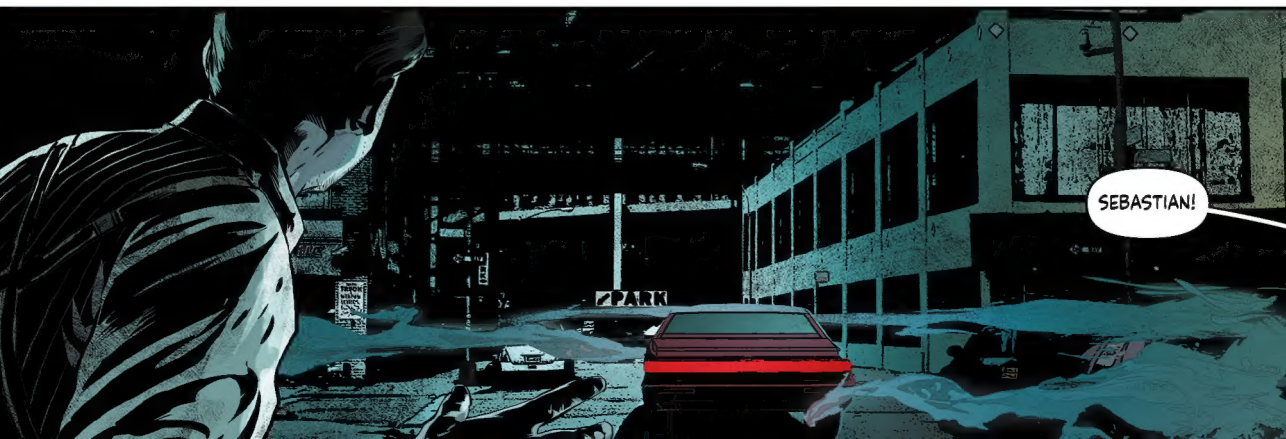


# CHAPTER 1



ISSUE #1 COVER C BY DAMIEN WORM







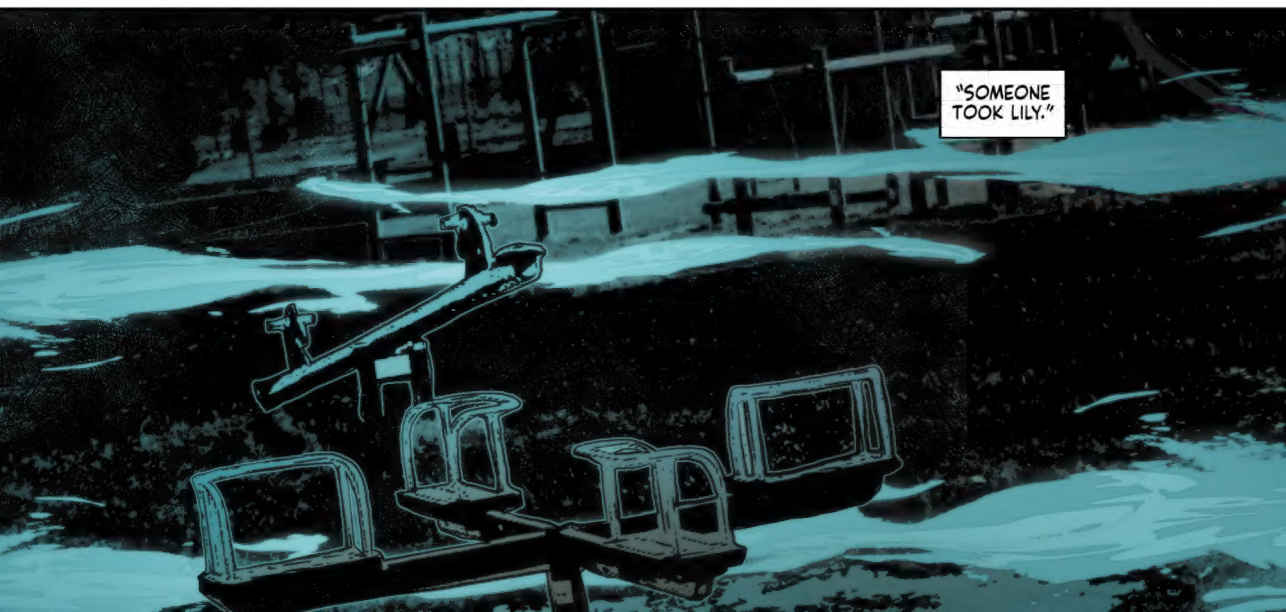


MYRA.



THANK  
GOD. ARE  
YOU OKAY?

SHE'S GONE,  
SEBASTIAN.



"SOMEONE  
TOOK LILY."





LILY?  
BUT...I DON'T  
UNDERSTAND. I  
THOUGHT LILY  
WAS--?

--WHAT'S  
THERE TO  
UNDERSTAND?

OUR  
DAUGHTER'S  
MISSING.



WE  
NEED TO  
FIND HER.



AND WE NEED  
TO FIND THE  
PERSON THAT  
TOOK HER.



"LET'S GO OVER  
WHAT IT SAYS IN  
YOUR REPORT  
ONE MORE TIME.

"YOU WERE KIDNAPPED BY AN  
ORGANISATION...THIS...MOBIUS.  
AND THEY TRAPPED YOU INSIDE  
SOMEONE ELSE'S MIND USING  
SOMETHING CALLED **STEM**?"



IT'S...DIFFICULT  
TO PUT INTO  
WORDS EXACTLY.

I UNDERSTAND,  
BUT PLEASE, TRY  
TO CONTINUE.



YOU'VE BEEN  
DOING SO WELL  
THIS WEEK.

ALRIGHT...





I'D ONLY JUST  
COME ON DUTY WHEN  
I RECEIVED A DISTRESS  
CALL FROM BEACON  
MENTAL HOSPITAL. MY  
PARTNERS AND I--

--DETECTIVES  
JOSEPH ODA  
AND JULI--

--KIDMAN.  
RIGHT. WE GOT  
THERE AS QUICKLY  
AS POSSIBLE, BUT IT  
MADE NO DIFFERENCE.  
PLACE WAS A  
BLOODBATH.

THEY CLAIMED  
IT WAS A FREAK  
ACCIDENT. DIDN'T  
LOOK LIKE ONE TO  
ME. IT LOOKED LIKE  
SLAUGHTER.

I DIDN'T  
KNOW WHAT THE HELL  
WAS GOING ON. BEFORE I  
KNEW IT I WAS FIGHTING FOR  
MY LIFE...RUNNING FROM...  
THESE THINGS...AND BEING...  
TELEPORTED TO ALL  
OF THESE WEIRD  
PLACES.

TELEPORTED?

IT'S LIKE...FROM  
THE MOMENT I ENTERED  
BEACON I WAS WALKING  
AROUND INSIDE SOMEONE  
ELSE'S MIND. ANY TIME I  
TRIED TO MOVE AROUND  
TOO MUCH I ENDED UP  
IN A DIFFERENT DREAM  
OR MEMORY OR  
WHATEVER.

THE  
JUMPING BETWEEN  
MEMORIES FELT LIKE  
TELEPORTATION?

YEAH, RIGHT.  
BECAUSE I DIDN'T  
KNOW I WAS  
TRAPPED IN SOMEONE  
ELSE'S MIND. IT  
FELT REAL.

AND  
THE MONSTERS  
YOU FACED? THEY  
WERE FIGMENTS  
OF THIS MIND'S  
IMAGINATION?

I'M  
NOT ENTIRELY SURE.  
I THINK THEY MIGHT  
HAVE BEEN OTHER  
PEOPLE TRAPPED IN  
THERE WITH ME.

OTHER  
PEOPLE  
TRAPPED BY  
MOBIUS?





YES.  
OTHER PEOPLE  
PLUGGED  
INTO... THAT  
MACHINE.

YES,  
THIS STEM  
YOU  
MENTIONED.  
TELL ME MORE  
ABOUT THAT.

WELL, IT'S... UH...  
IT'S THIS BIG DEVICE THAT  
TRANSPORTED ME AND A  
BUNCH OF PEOPLE INTO  
SOMEONE ELSE'S BRAIN. I  
DON'T REALLY KNOW THE  
TECHNICAL--

--HOW DID  
YOU ESCAPE  
FROM IT?

ONCE I  
FIGURED OUT I WAS  
IN SOMEONE ELSE'S  
MIND, JOSEPH AND  
I WENT AND FOUND  
THE GUY.

YOU WENT  
AND FOUND THE GUY  
WHOSE MIND YOU WERE  
TRAPPED IN? I SEE.  
WHAT HAPPENED WHEN  
YOU FOUND HIM?

I...WE...WE  
ENDED IT. JOSEPH...  
HE DIDN'T MAKE IT.  
THEN I WOKE UP.

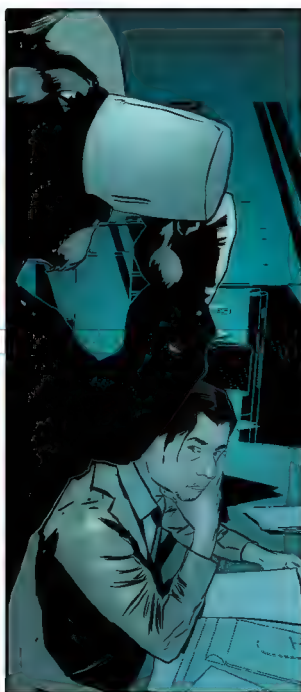
AH YES. YOU  
WOKE UP IN A...  
BATHTUB...

IT WASN'T  
A BATHTUB! IT  
WAS PART OF  
STEM. THE DEVICE  
THAT--

--THAT MOBIUS  
USED TO PLUG YOU INTO  
SOMEONE ELSE'S MIND?  
YES, YOU MENTIONED THAT  
PART ALREADY.

YOU  
THINK I'M  
CRAZY...













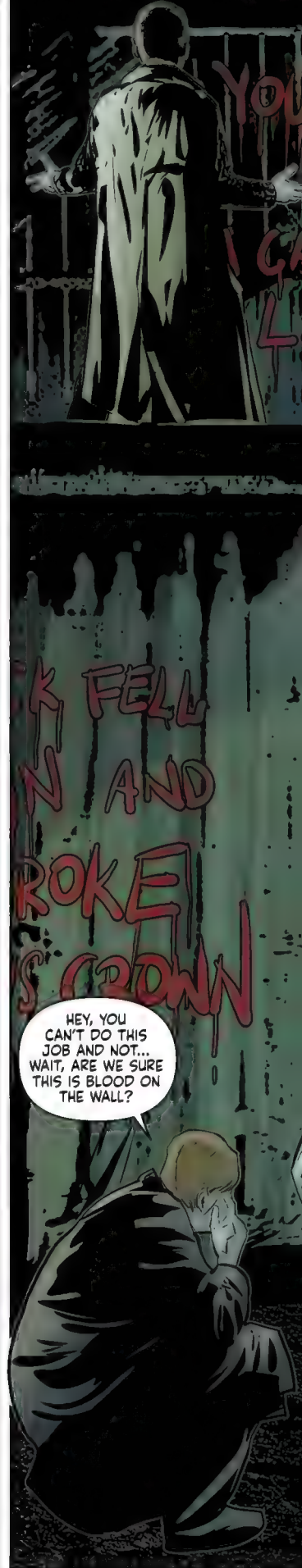
SEB?

GIVE ME  
A MINUTE.

TAKE YOUR  
TIME. JACK'S  
NOT GOING  
ANYWHERE.



REAL FUNNY.  
YOU WRITE  
YOUR OWN  
MATERIAL?

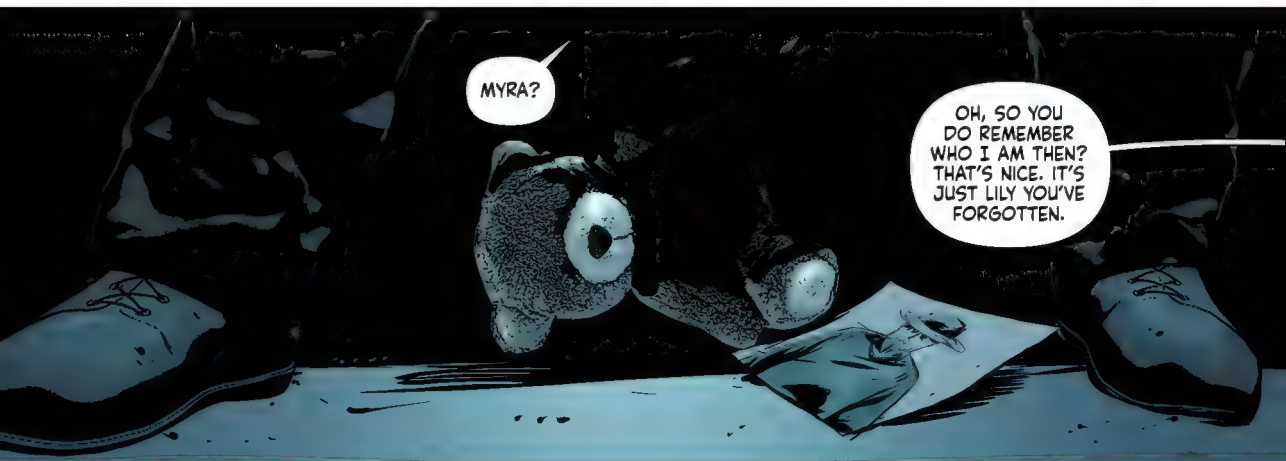


HEY, YOU  
CAN'T DO THIS  
JOB AND NOT...  
WAIT, ARE WE SURE  
THIS IS BLOOD ON  
THE WALL?

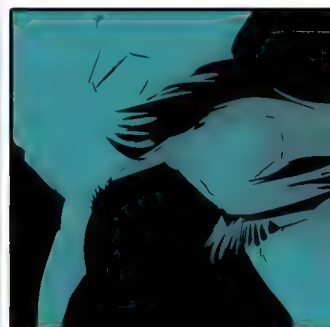
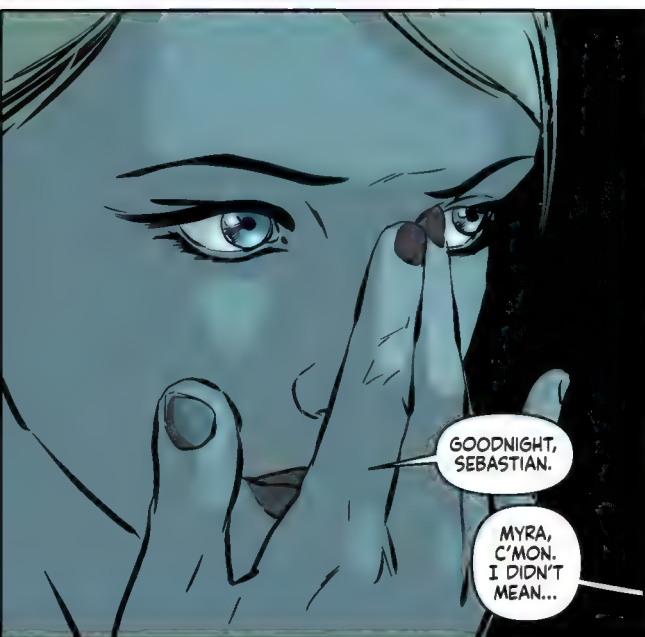
















WHAT  
THE HELL?!

26th Sept  
21:39



HEY, YOU!  
STOP!

26th Sept  
21:39



26th Sept  
21:40



26th Sept  
21:40



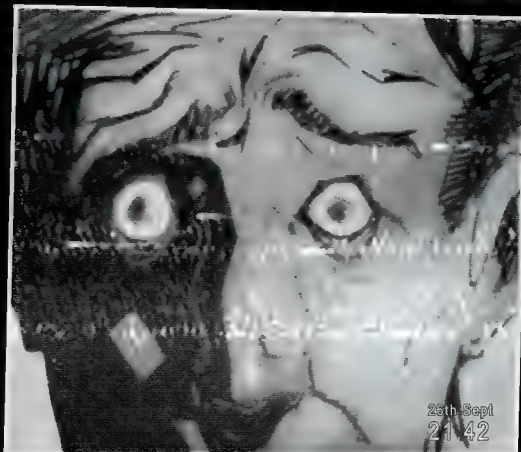
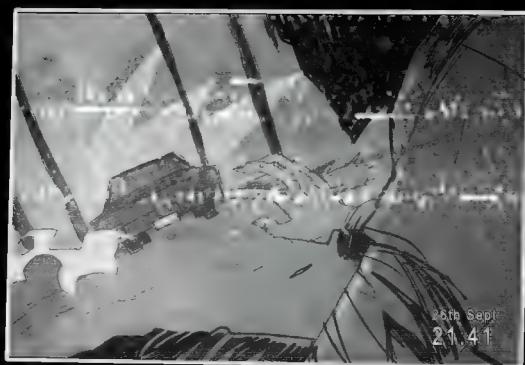
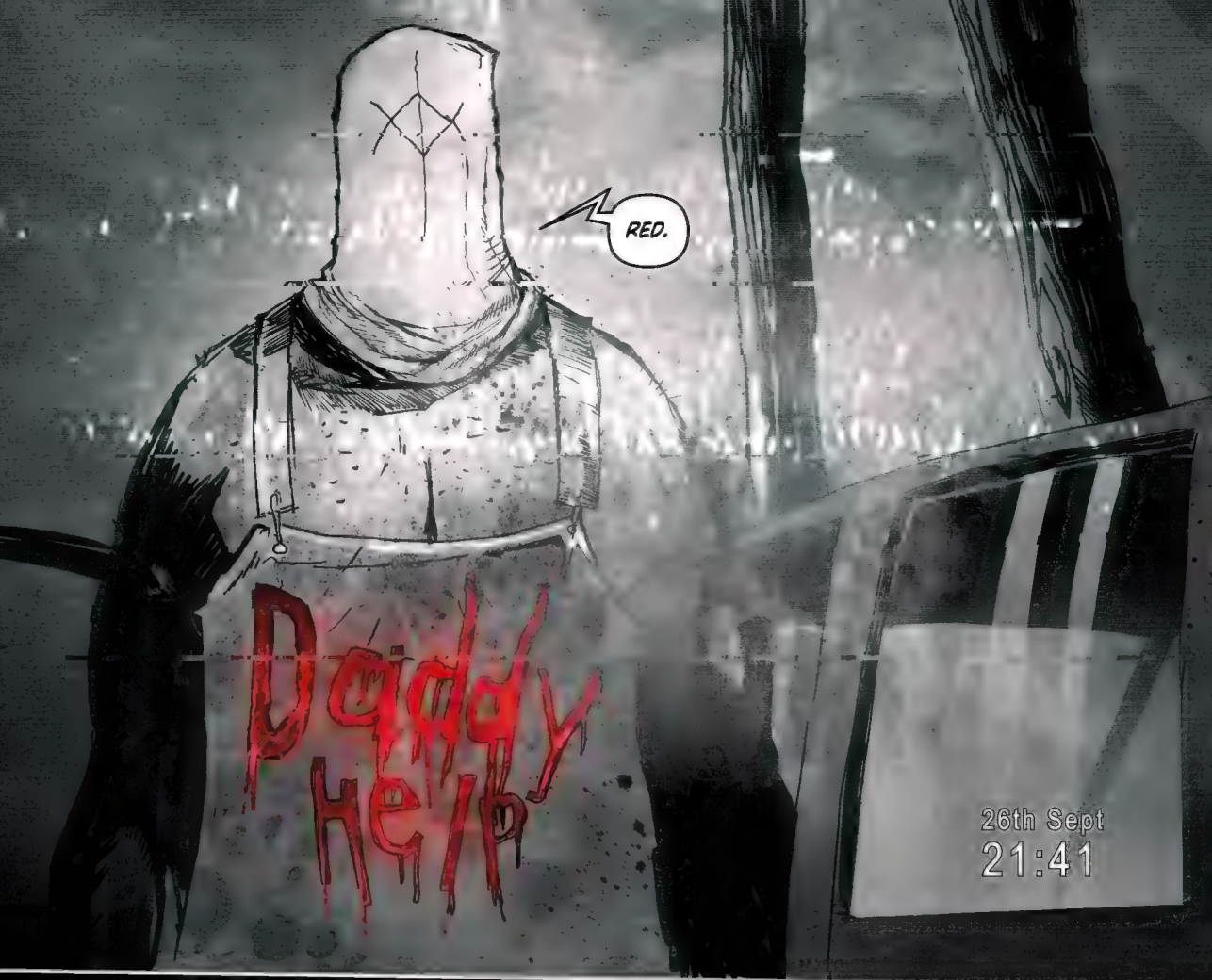
STOP  
RUNNING,  
DAMN IT!

26th Sept  
21:40













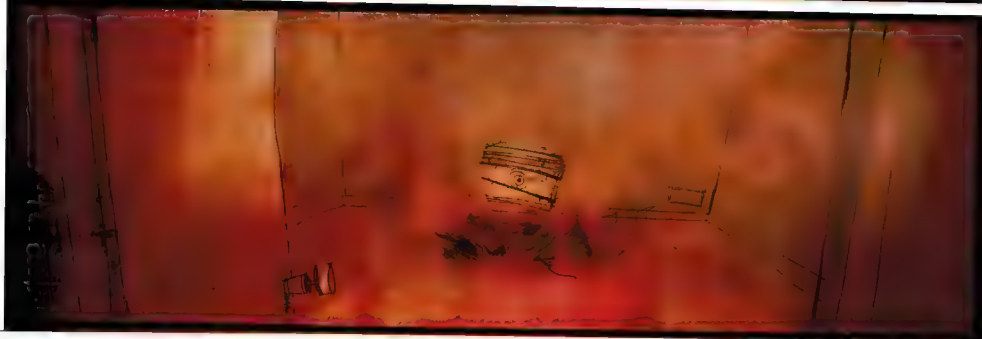








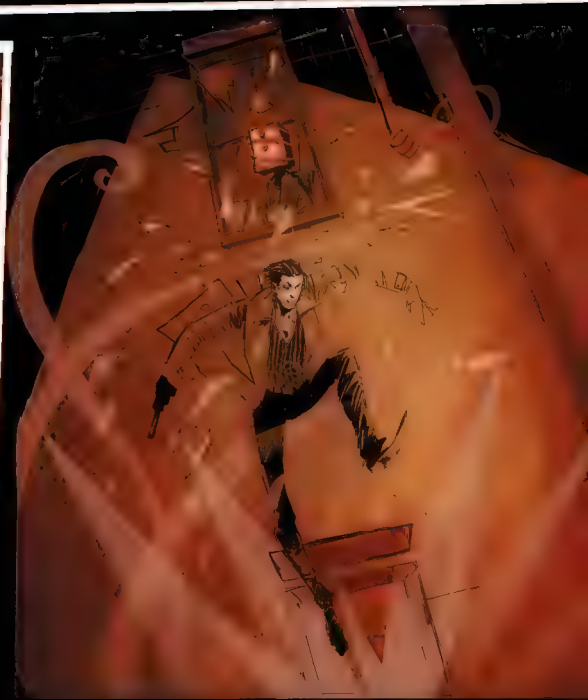
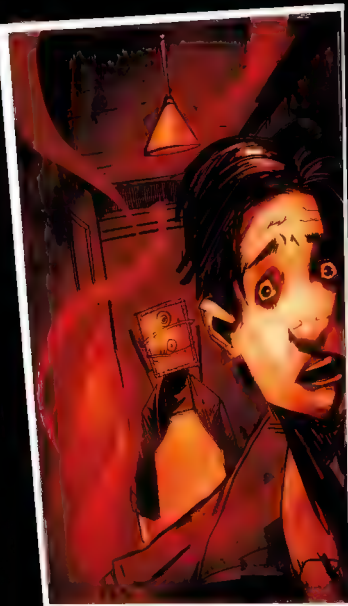








AND JILL CAIGE  
TUMBLING AFTER





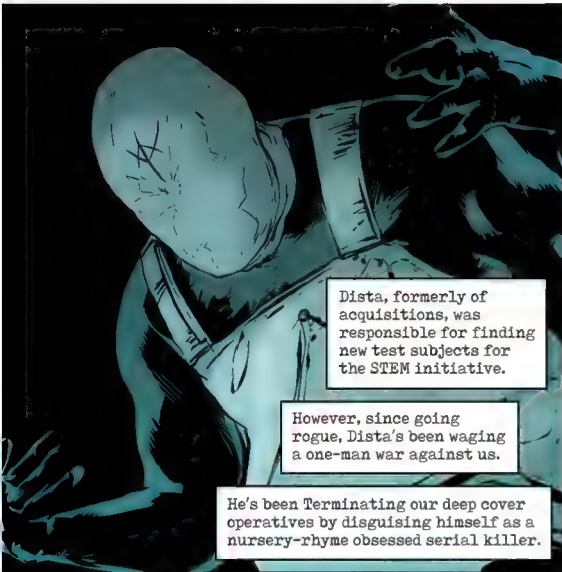






Juli Kidman. Daily report to senior partners. 09.27.██

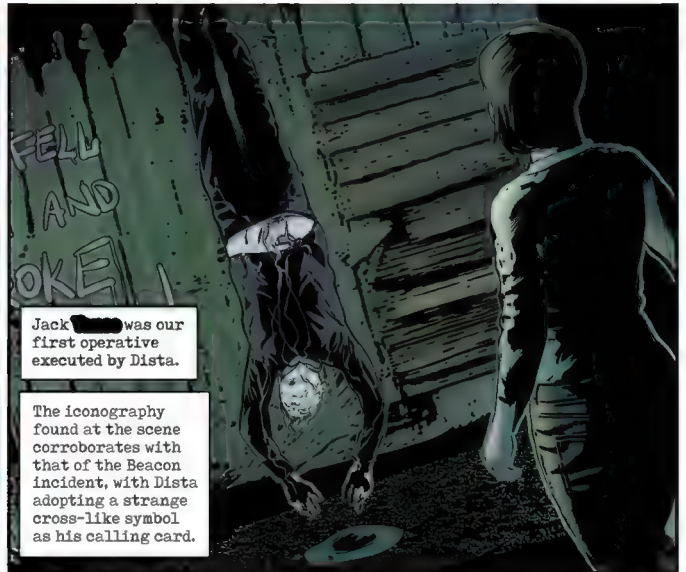
As instructed, I've been following the trail of the rogue operative "Samuel Dista" for the last twenty four hours.



Dista, formerly of acquisitions, was responsible for finding new test subjects for the STEM initiative.

However, since going rogue, Dista's been waging a one-man war against us.

He's been Terminating our deep cover operatives by disguising himself as a nursery-rhyme obsessed serial killer.



Jack █████ was our first operative executed by Dista.

The iconography found at the scene corroborates with that of the Beacon incident, with Dista adopting a strange cross-like symbol as his calling card.



Jill █████ was our second operative executed by Dista. Again, the locale was styled after the Beacon incident.

As anticipated, Detective Sebastian Castellanos was assigned this missing persons case by the KCPD.



To the best of my knowledge, Castellanos genuinely considers Dista to be a serial killer. I have no reason to suspect he's aware of our former operative's true nature.



As instructed, no contact was established with Castellanos. I've been made well aware by senior partners that any attempt to communicate directly with him will have...



...severe consequences.







# CHAPTER 2



DOUG MCGONIGAL & BY KATHARINE FARRINGTON



IT'S NOT  
RIGHT. LEAVING  
HIM THERE LIKE  
THAT.



PREACHING  
TO THE CHOIR, PAL.  
BUT WE GOT OUR  
ORDERS.

HIS PARTNER  
WANTS TO COME  
TAKE A LOOK  
BEFORE WE MOVE  
HIM.



YEAH...





...I DO.



RIGHT  
YOU ARE,  
DETECTIVE.

SORRY  
ABOUT YOUR  
PARTNER,  
DETECTIVE.



WE THINKING  
THIS IS THE WORK  
OF THE NURSERY  
RHYME KILLER?

WELL, HE  
DIDN'T LEAVE A  
RHYME ON THE  
WALL THIS TIME.  
BUT WE THINK HE'S  
RESPONSIBLE,  
YEAH.



THIS ISN'T  
TOBIAS'S  
APARTMENT.

YEAH.  
ACCORDING TO  
THE LANDLORD,  
IT'S NO-ONE'S.  
PLACE HAS BEEN  
EMPTY FOR  
MONTHS.

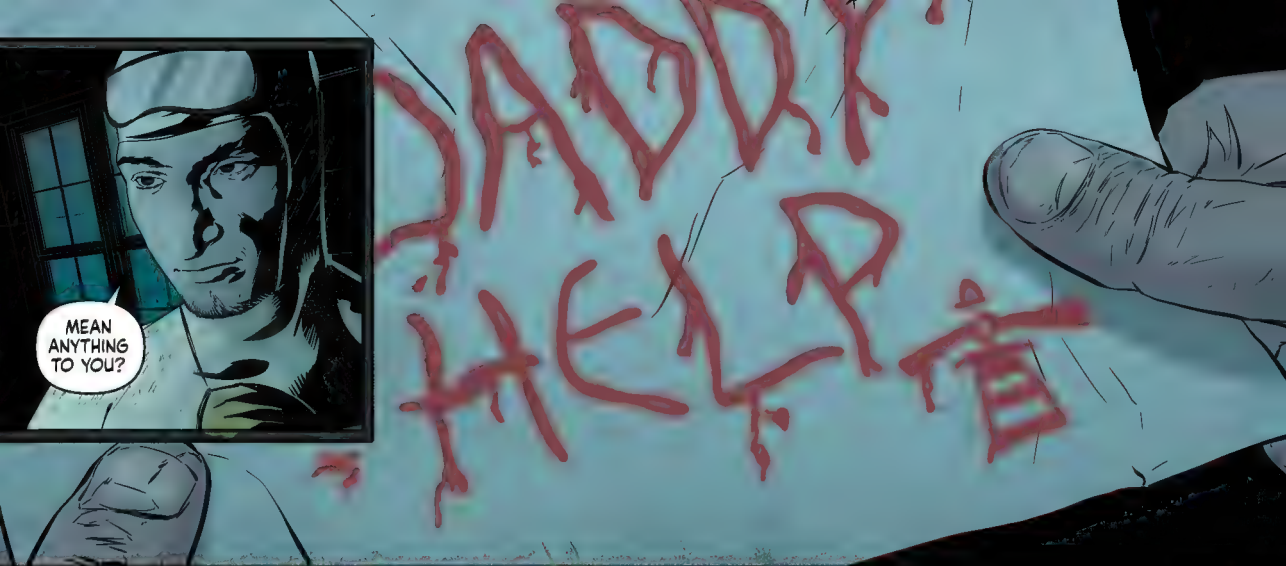


RIGHT.

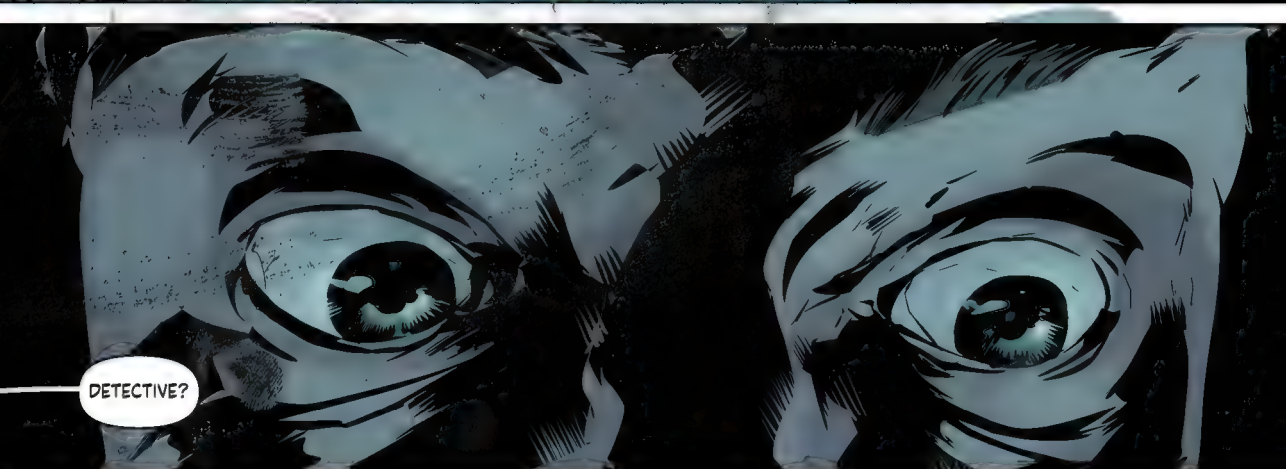


WE DID  
FIND ONE THING  
THOUGH.

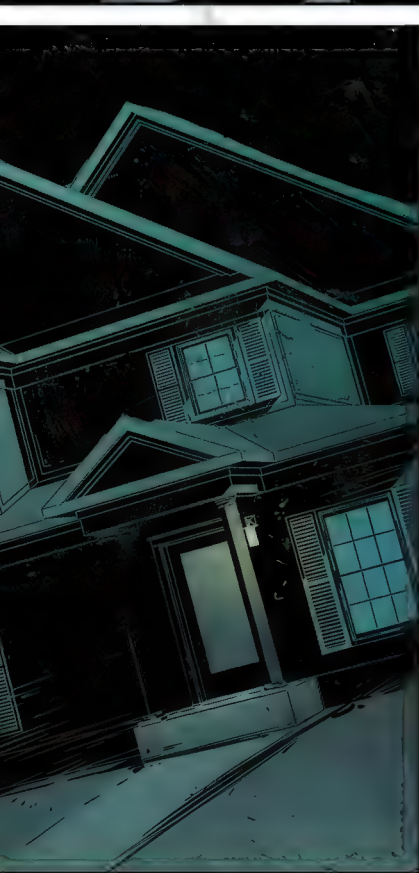
A SMALL  
NOTE LEFT  
ON TOBIAS'S  
BODY.



MEAN  
ANYTHING  
TO YOU?



DETECTIVE?



DAMN IT  
MYRA, WHERE  
ARE YOU?





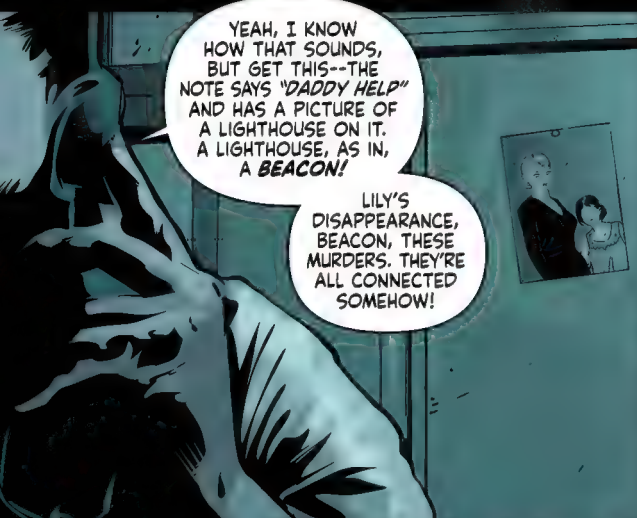
MYRA!  
GREAT NEWS!  
I'VE--

--DAMN.  
VOICEMAIL.



MYRA IT'S  
ME. I'VE FOUND  
SOMETHING. IT'S A  
NOTE FROM ONE  
OF THE CRIME  
SCENES.

I THINK IT LINKS  
LILY'S DISAPPEARANCE  
WITH THE MURDERER I'VE  
BEEN TRACKING.



YEAH, I KNOW  
HOW THAT SOUNDS,  
BUT GET THIS--THE  
NOTE SAYS "DADDY HELP"  
AND HAS A PICTURE OF  
A LIGHTHOUSE ON IT.  
A LIGHTHOUSE, AS IN,  
A **BEACON**!

LILY'S  
DISAPPEARANCE,  
BEACON, THESE  
MURDERS. THEY'RE  
ALL CONNECTED  
SOMEHOW!



THE WEIRD THING  
IS, I THINK I SAW HIM  
YESTERDAY. THE KILLER, I  
MEAN. HE WAS DRESSED  
LIKE A PAINTER, BUT HE  
HAD THIS WEIRD...MASK  
OVER HIS HEAD.

OR AT LEAST  
I THINK I SAW HIM.  
IT MIGHT HAVE BEEN  
A DREAM. BUT THAT  
WOULDN'T EXPLAIN HOW  
I WAS ABLE TO FIND  
THE LICENSE PLATE  
FOR...



SORRY. I'M  
FINDING IT HARD  
REMEMBERING WHAT  
ORDER EVERYTHING  
HAPPENED IN. EVERY  
TIME I THINK I'VE GOT  
THIS FIGURED OUT IT  
JUST GETS MORE  
CONFUSING.



I WISH  
YOU WERE HERE.  
YOU WERE ALWAYS  
GOOD AT PUTTING  
THINGS BACK  
TOGETHER.







WHAT?!  
NO! YOU'RE  
WRONG!

I'M  
GONNA NEED  
YOUR BADGE  
AND GUN.



YOU DON'T  
UNDERSTAND, CHIEF.  
THE NURSERY RHYME  
KILLER--HE'S  
TAKEN LILY!

ASK  
MYRA! SHE'LL  
TELL YOU! I'M  
NOT MAKING  
THIS UP!



NOT THIS  
AGAIN.

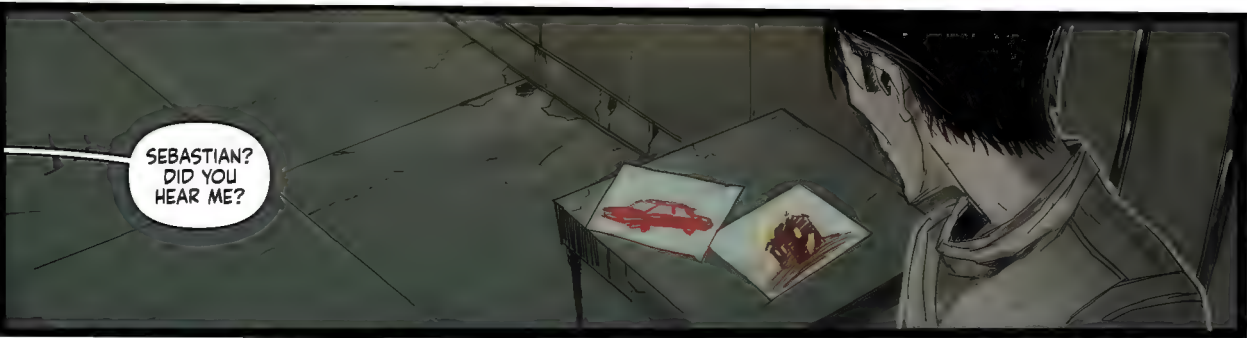


LISTEN,  
BUDDY. MYRA'S  
MISSING. HAS  
BEEN FOR YEARS.  
AND AS FOR LILY,  
SHE, uh...

...SHE  
DIED FIVE  
YEARS AGO  
IN A HOUSE  
FIRE.



"HAVE YOU BEEN  
SEEING THEM AGAIN,  
SEB? HAVE YOU BEEN  
IMAGINING THEY'RE  
STILL HERE?"







I ASKED IF  
YOU'VE BEEN SEEING  
MYRA AND LILY AGAIN.  
HAVE YOU BEEN  
IMAGINING THEY'RE  
STILL HERE?

DOC?  
WHERE  
THE HELL  
AM I?



AH TODAY'S  
A LUCID DAY!  
WONDERFUL! I HAD  
A FEELING WE WERE  
DUE ANOTHER  
ONE!

WHAT'S  
GOING ON?



ONE  
MONTH AGO,  
YOU WERE IN A  
HIT AND RUN  
WITH A--

--RED  
SEDAN.

YES,  
EXACTLY. A  
RED SEDAN.



THE ACCIDENT LEFT YOU  
WITH A SMALL-BUT-SIGNIFICANT  
AMOUNT OF BRAIN DAMAGE.  
WE'VE BEEN WORKING THROUGH  
IT VIA MEMORY-REGRESSION  
THERAPY THESE LAST FEW  
WEEKS.

WEEKS?!  
BUT I ONLY  
JUST WOKE  
UP HERE!



THE TRAUMA  
OF WHAT HAPPENED  
IS LIKELY CAUSING  
YOU TO REMEMBER  
THINGS OUT OF  
ORDER.

IT'S NOT  
UNCOMMON FOR PEOPLE  
IN YOUR POSITION TO  
IMAGINE LOVED ONES  
COMING BACK FROM THE  
DEAD, OR EVEN ENEMIES  
SUDDENLY DYING. IT'S A  
BY-PRODUCT OF YOUR  
BRAIN PIECING ITSELF  
BACK TOGETHER.



WE CREATE  
THESE IMAGINARY  
WORLDS AS A WAY OF  
MAKING SENSE OF THE  
CONFUSION. BECAUSE  
REALITY IS OFTEN TOO  
PAINFUL TO FACE  
HEAD-ON.



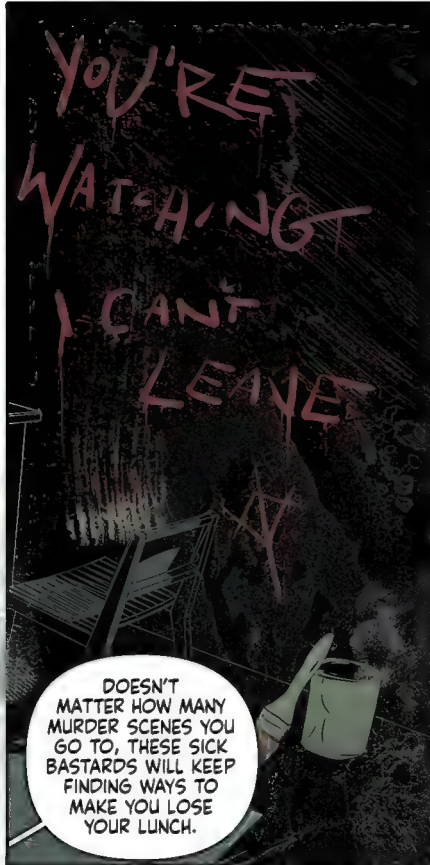








IT NEVER GETS EASIER, DOES IT?



DOESN'T MATTER HOW MANY MURDER SCENES YOU GO TO, THESE SICK BASTARDS WILL KEEP FINDING WAYS TO MAKE YOU LOSE YOUR LUNCH.



LOOKS LIKE TOBIAS WAS RIGHT ABOUT OUR GUY NOT USING BLOOD ON THE WALLS.

DON'T UNDERSTAND WHY THE PERP LEFT HIS TOOLS BEHIND, THOUGH.

YOU THINK HE WAS IN A RUSH?



NO. HE TOOK HIS TIME STRINGING UP THE SHRINK. NOTHING THIS GUY DOES IS BY ACCIDENT.

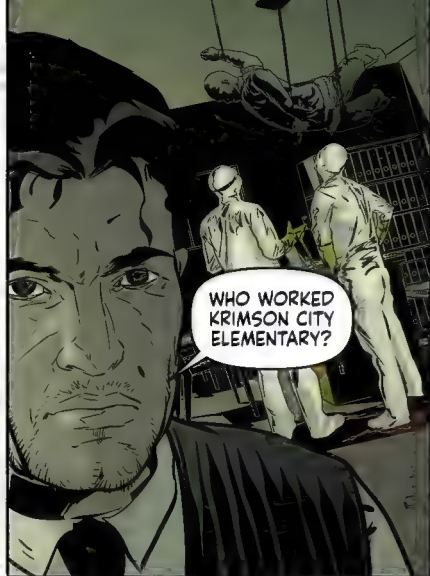
HE WANTS US TO FIND HIM.

EXCUSE ME, OFFICERS?













"A BURNING BUILDING..."

JESUS...



DADDY!  
HELP!

L-LILY?!



DADDY!  
WHERE ARE  
YOU?

I'M RIGHT  
HERE, BABY!  
I'M RIGHT  
HERE!

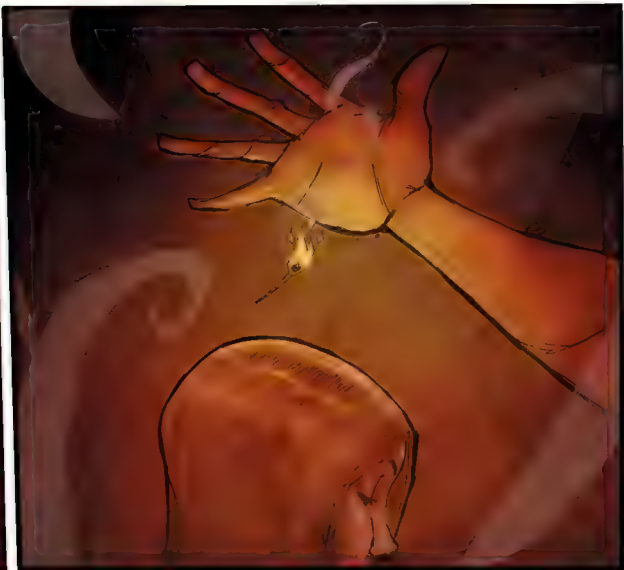
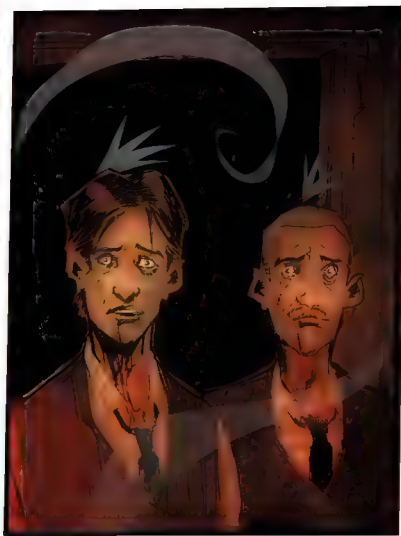


DADDY!  
SAVE ME  
DADDY!

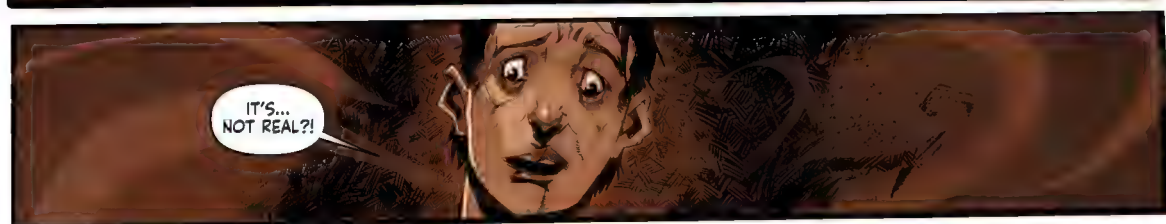
IS THAT--  
IS THAT YOUR  
DAUGHTER?  
I CAN HEAR  
HER TOO!

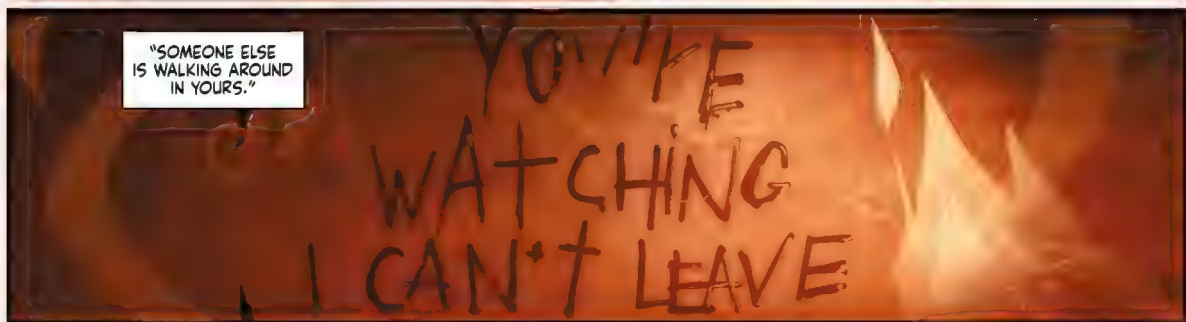


I'M  
COMING LILY!  
JUST HOLD  
ON!



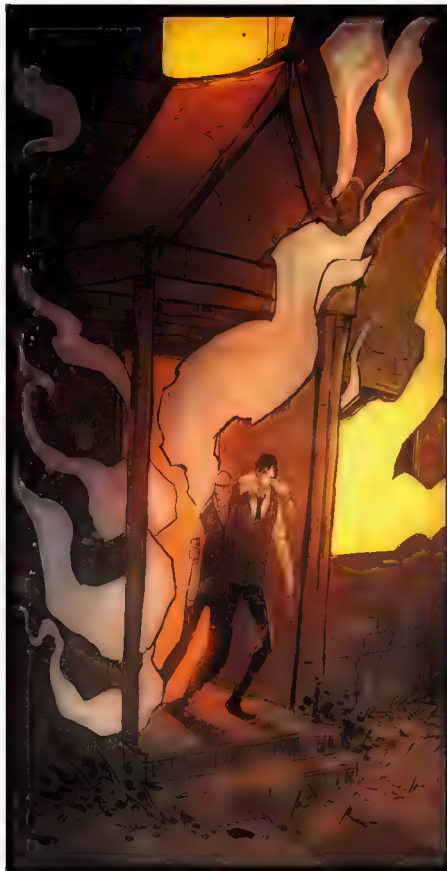




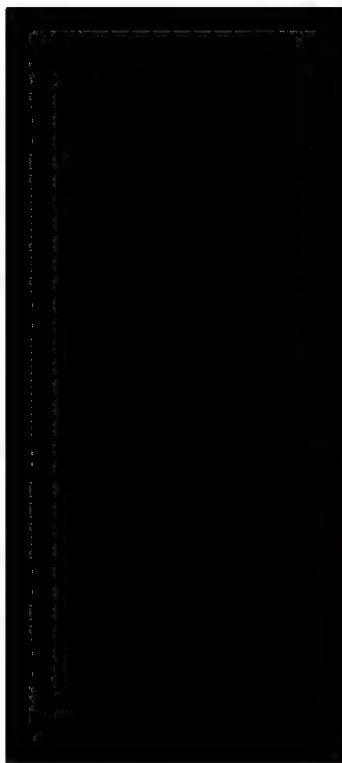








LILY...



SIR, CAN  
YOU HEAR  
ME?

SIR?





WHERE  
AM I?



YOU'VE  
BEEN KNOCKED  
OVER BY A CAR.  
WE NEED TO  
TAKE YOU TO  
HOSPITAL.

NO.  
NO MORE  
HOSPITALS.

OKAY, NOT  
A PROBLEM. IS  
THERE ANYONE WE  
CAN CALL TO COME  
AND COLLECT YOU?  
A FAMILY MEMBER  
PERHAPS?



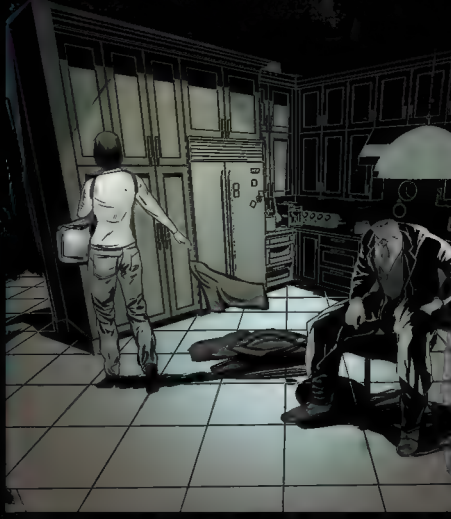
NO.  
THERE'S  
NO-ONE.






SAMUEL  
DISTA IS DEAD.

TALK ME  
THROUGH WHAT  
HAPPENED.



"DISTA  
TERMINATED ONE OF  
OUR OPERATIVES IN  
THE KCPD AND LEFT  
THE BODY IN MY  
APARTMENT. I'M NOT  
SURE WHY, POSSIBLY  
AS A WARNING.



"I DIDN'T HAVE ENOUGH  
TIME TO ZERO THE FLAT.  
BUT, AS PER PROTOCOL,  
I MANAGED TO REMOVE  
ANYTHING THAT COULD  
LINK IT TO US.

"I WENT TO CHECK IN  
WITH OUR SECOND  
OPERATIVE, ONLY TO  
FIND HE TOO HAD BEEN  
EXECUTED BY DISTA."

"WAS EITHER  
OF THEIR COVER  
BLOWN?"

"I DON'T  
BELIEVE SO, NO."



"YOU STILL HAVEN'T  
EXPLAINED WHY  
DISTA IS DEAD."

"HE THREATENED  
CASTELLANOS. IF I  
HADN'T TAKEN HIM  
OUT WE WOULD'VE  
LOST THE ASSET."

"I SEE. THAT  
CONCLUDES YOUR  
REPORT?"

"NO..."

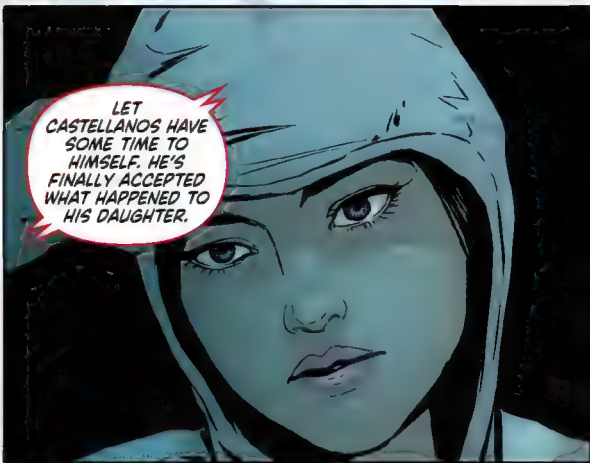


"BEFORE I INTERVENED, I  
OVERHEARD DISTA SAYING THAT  
THE TWO OF THEM WERE STILL  
PLUGGED INTO STEM.

"THAT'S WHY HE WANTED TO  
TERMINATE CASTELLANOS. TO  
SEVER HIS OWN LINK WITH  
STEM AND BREAK FREE.

"IS THIS TRUE?  
ARE WE ALL  
STILL PLUGGED  
INTO STEM?"





**THE END.**

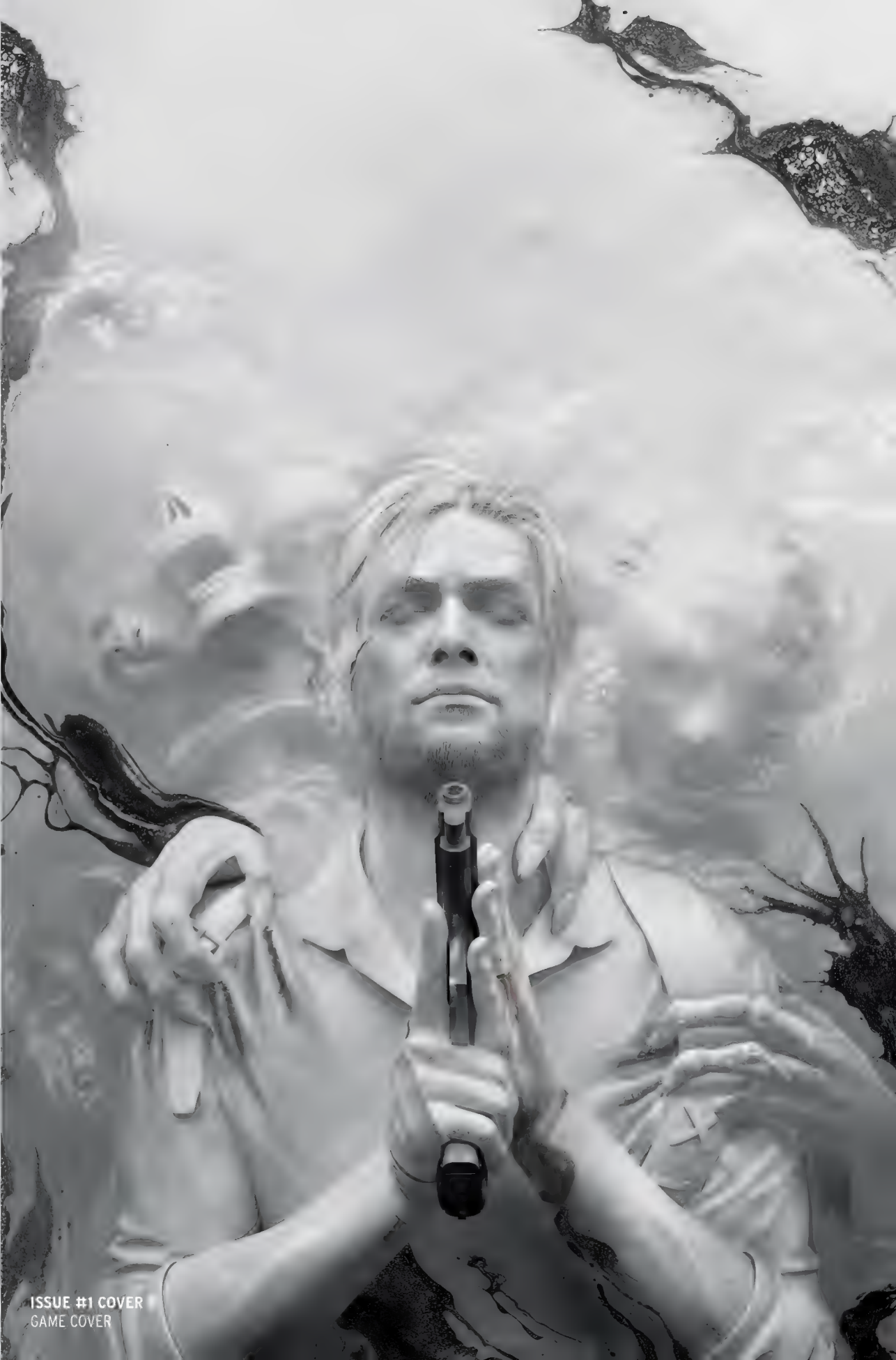


# COVER GALLERY





ISSUE #1 COVER A  
BY ANDREA OLIMPIERI









ISSUE #2 COVER A  
BY SZYMON KUDRANSKI





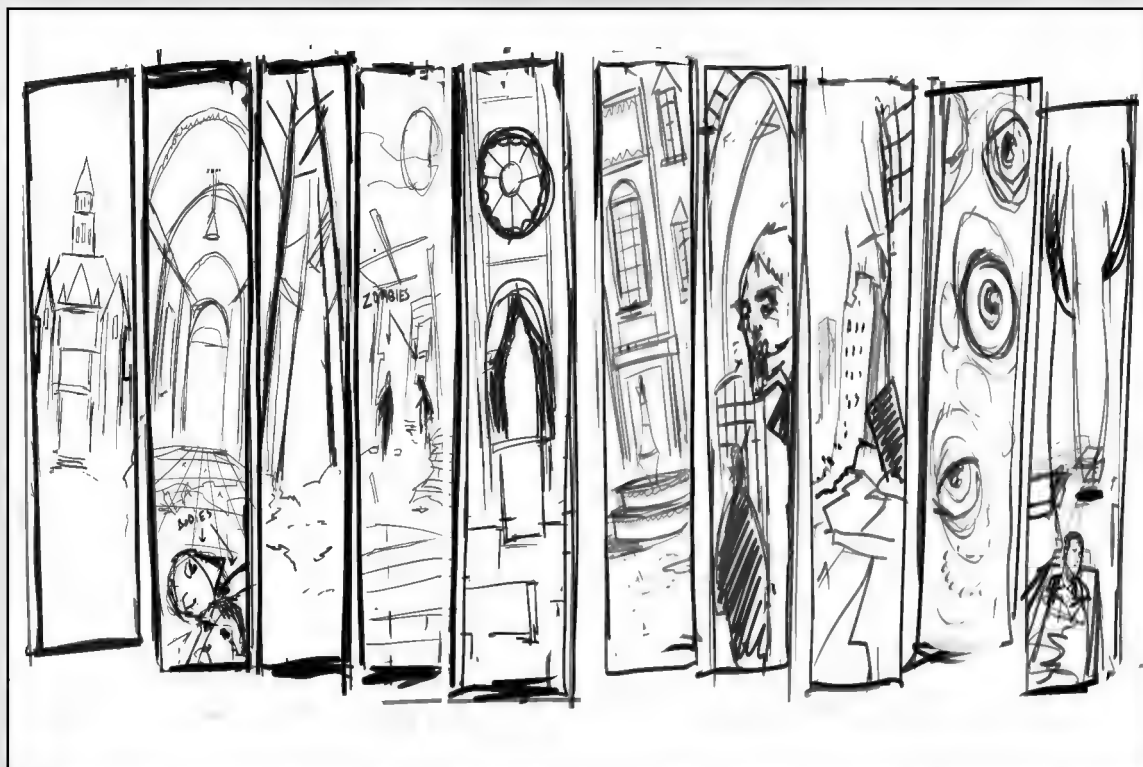
ISSUE #2 COVER B  
BY ANDREA OLIMPIERI

The background is a light gray with a complex, abstract pattern. It features several large, circular, concentric ring-like structures that resemble ripples or stylized eyes. Overlaid on these are numerous red splatters and droplets of varying sizes, some forming larger, irregular shapes. The overall effect is one of dynamic energy and artistic chaos.

# ART PROCESS



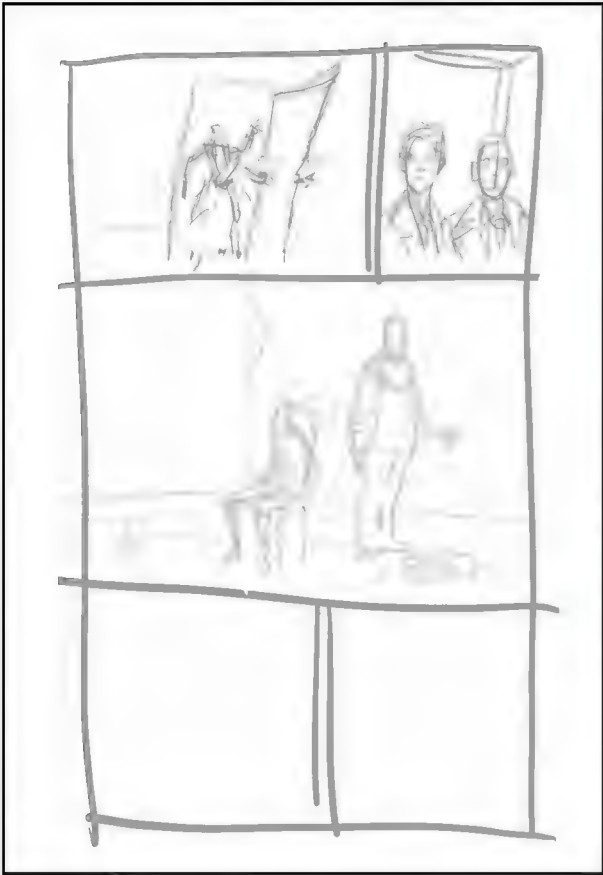
Here's a small glimpse at the various techniques used by artists **Szymon Kudranski** and **Damien Worm** to bring the visceral horror of *The Evil Within* from the screen to the page.



Issue #1 Page 4/5 layouts by Damien Worm.



Issue #1 Page 4/5 colours by Damien Worm and Szymon Kudranski.

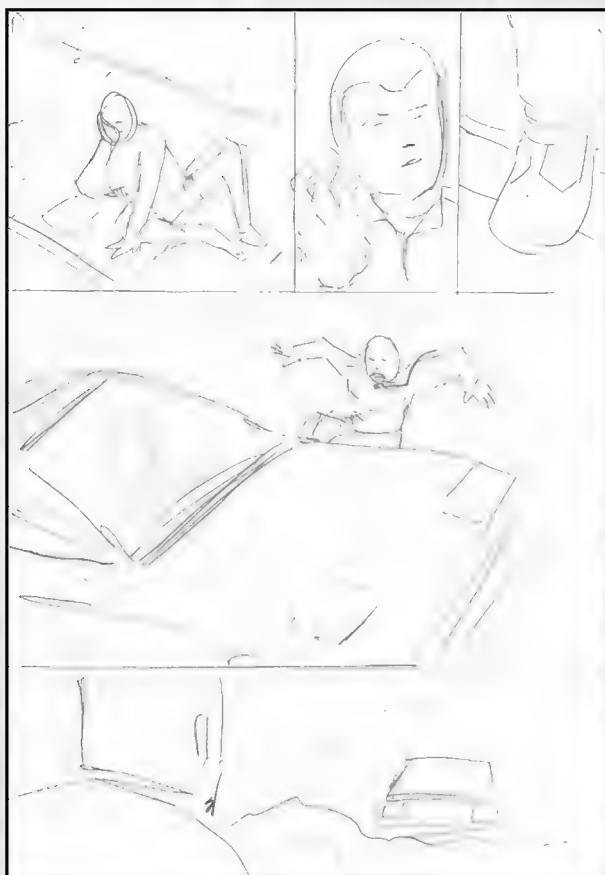


Issue #1 Page 15 layouts and colors by Damien Worm



Issue #2 Page 16 layouts and colors by Damien Worm

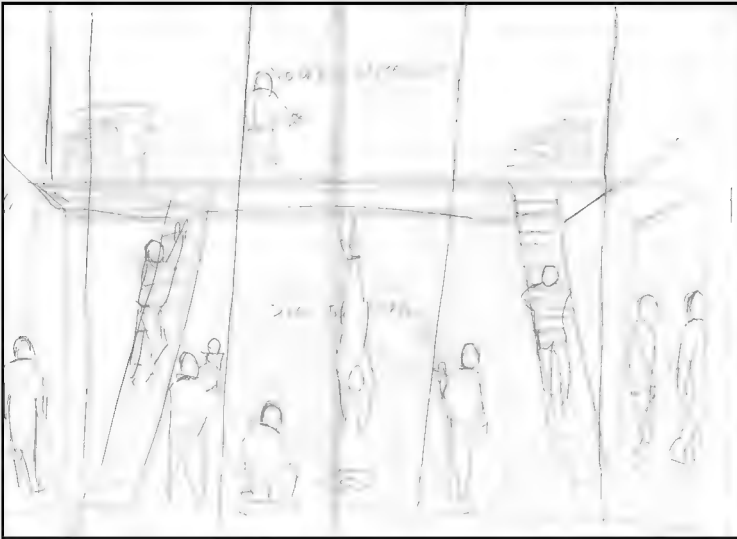




Issue #1 Page 1 layouts and colors by Szymon Kudranski and Guy Major

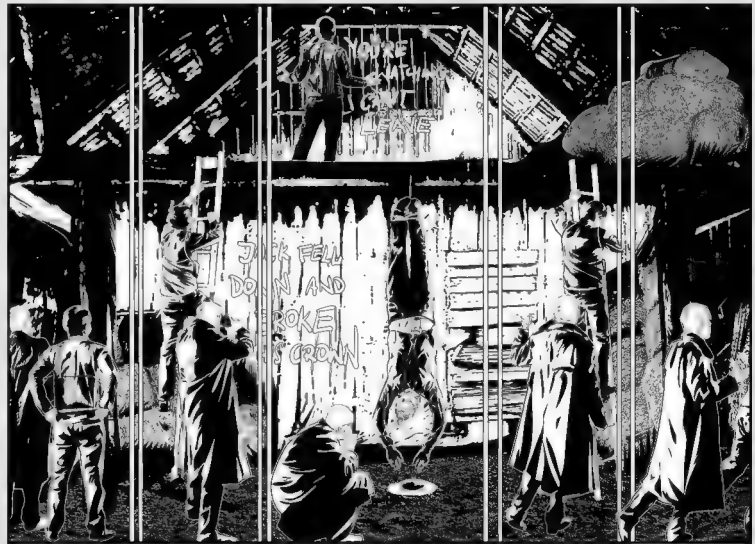


Issue #2 Page 5 layouts and colors by Szymon Kudranski and Guy Major



**Issue #1 Page 8/9 layouts  
by Szymon Kudranski.**

**Issue #1 Page 8/9 inks  
by Szymon Kudranski.**



**Issue #1 Page 8/9 colors  
by Szymon Kudranski and  
Guy Major.**



# BEYOND THE NIGHTMARE

We sat down with the creative team behind *The Evil Within: The Interlude* to discover exactly what attracted them to this hair-raising world of horrors.

## Tell us a little bit about your horror history?

**RYAN:** I startle easily, which either makes me the perfect fan of horror or the worst! Hitchcock is a fave; I'm not a particularly big film buff but I think it's the way he gets into your mind and controls you that really speaks to me. Similarly, I'm a big fan of the *Saw* films, because they're almost the anti-Hitchcock. They're gore, and conspiracy, and shamelessly pop-culture. The first *Evil Within* game drew from both influences, I felt, so sensibilities-wise it was right up my alley!

Outside of film, I'm a big horror buff too. Gothic novel classics such as *Frankenstein* and *Dracula* have had a significant impact on me. Comics haven't so much, as there's not that many horror comics out there I'd consider genuinely terrifying. Manga, on the other hand, can be bloody terrifying! Junji Ito is a huge influence of mine. Many of the techniques he used in his work are like *The Evil Within*. I also enjoy the work of Kuzuo Umenzu.

**DAMIEN:** I've been drawing horror comics for the last 4 years. Before that, I remember myself only drawing macabre and horrific creatures. I'm very comfortable with horror genre. It's totally my thing!

**SZYMON:** Horror is very creative genre that has captured me since an early age. Beside emotions and building tension, it has to be appealing visually. Creatively, it's a challenge!

## What about horror games?

**RYAN:** The *Resident Evils*, the *Silent Hills*, the *Dead Spaces*, the *System Shocks*, *Alone in the Dark*, *Amnesia*. I've played pretty much every horror staple. A mixture of survival horror and just pure narrative terror is where my sensibilities tend to lie. *The Evil Within* was pretty much made for me.

Horror games are just so much more frightening than any other medium. I think it's because it's the most active: you're in the game, physically reacting to things that are terrifying. I'm excited to see what sort of horror games the VR revolution is going to bring.

**DAMIEN:** I've always been a huge fan of horror games. Survival horror, adventure horror and stuff. There are some titles of the genre that are real works of art, *The Evil Within* included!

**SZYMON:** My first horror game experience was with *Resident Evil*. It hooked me to the genre. Another one of my favorites was *Silent Hill* and then *Dino Crisis*. It was the end of 90's, and horror games were pulling you in with their frantic stories. A fun experience for every teenager!

## Did you know much about *The Evil Within* when you started working on this project?

**RYAN:** Big time. It felt like every horror videogame I'd ever played rolled into one. It's definitely the king of the horror games for me right now. Having grown up playing a lot of *Resident Evil*, it certainly felt like the spiritual successor. So, there was a huge nostalgia factor for me too.

**DAMIEN:** Sure! I played the game and finished multiple times and loved it. I remember the day it was announced and I was so excited.



**SZYMON:** When I heard Shinji Mikami (*Resident Evil*) was involved, I played *The Evil Within* when it first came out, and loved it. I hope one day, I'll be fortunate to be working with Shinji and his genius!

## Do you have a favourite scene or character in the comic?

**RYAN:** Sebastian is by far my favourite character. The entire series is based on the notion that it might all be happening in his head. You can't play around in a fictional character's head without getting overly attached to them. I found myself rooting for Sebastian in a way I don't normally for videogame characters. I hope he gets a happy ending. He's been through so much.

I know Shinji Mikami is a big *Inception* fan, and it shows in *The Evil Within*. My favourite scenes from the game were the early ones, where everything was out of order. The idea that we, the players, had to piece it all together, that was the bit I liked the most. It felt very dream-like, very much like you were in someone else's mind. So, the parts in the comic where I was able to replicate this are probably my favorites.

**DAMIEN:** I must say the scenes with The Keeper. I liked the scenes in the burning mansion too.

**SZYMON:** The "Shed" scene.

## How about a favorite moment from the game?

**RYAN:** I really liked the Castle scene (the level where Sebastian and an axe-wielding Joseph fight off a bunch of monsters together). While the initial stages of the game felt very traditional horror, this one felt quite surreal and Japanese. It was broad daylight, nightmares had guns, there were evil



priests. Looking back over the game, *The Evil Within* felt like a celebration of so many different influences, and I think that's why it connected with me so much.

**DAMIEN:** The meeting with The Sadist was really intense. Sebastian limping and trying to escape with Bach sounding on the radio. It was great.

**SZYMON:** All I can remember was this crazy guy in basement that was hard to kill.

**Do you ever have weird nightmares when working on horror projects? Anything specifically related to *The Evil Within*?**

**RYAN:** Not a nightmare as such, but I did have an odd experience. After being brought on board to write the comic I decided to play the game again as a refresher. It took a few days, but was worth the time investment. I'd just finished playing a level at about 3am in the morning, turned off the laptop, walked to my bed, and passed out... or at least, I tried to. As I'm lying there, I hear what I can only assume is a bird crashing into my window. The bang didn't startle me, but what happened next did. The "bird" began to CLAW AT THE WINDOW for a solid 30 seconds! I had far too much adrenaline pumping through my veins to be scared (I'd been playing *The Evil Within* for 10 hours), so my auto-response was to try and deny it was scaring me. I just laid there, listening to this bird-demon-creature scratch and claw at my window, lucidly aware that I should be a lot more terrified than I was. Eventually, the feathered bastard decided he/she had other innocent comic book writers to torment, and flew off. So, I did what any responsible adult would do: I went back to my laptop and fired up *The Evil Within*. It had come for me. The bird was a message. One that could not go unanswered.

I checked the window the next day, and sure enough, it was covered in scratch marks. The weird thing though, is that I checked it just now and it's not. Maybe it was all in my head.

**DAMIEN:** I actually had one weird nightmare last night. Not sure if it was related to *The Evil Within* but there was some kind of flying ghosts!

**SZYMON:** You mean like the weird half-naked overweight guy in ski mask staring at my window all the time while I was working on EW? Beside that... no. The true horror is... how the f\*ck will I pay the bills if I've already spent all my money of horror games and comics!

**Where in *The Evil Within*'s timeline does this story take place? What is it about?**

**RYAN:** The comic takes place between *The Evil Within* and *The Evil Within 2*. It follows Sebastian as he tracks a serial killer who is murdering people in the style of Ruvik. The comic is a

standalone story, and I wanted it to be something personal, away from the larger over-arching stories of the two games. I wanted to explore Sebastian's mind and how he dealt with the events of the first game. What does that do to someone? How does he react to that? I thought a comic series that gave Sebastian a breather and chance to reflect would be interesting. Of course, we're not letting him have too much of a breather - he's still got a serial killer to hunt down!

**What sort of research did you do to prepare for writing a comic based on an established world and characters?**

**RYAN:** The same as I always do with all videogame comics: I absolutely immerse myself in the game and the online culture around it. I also found myself trolling through message boards and subreddits for conspiracy theories and memes based on the game's story. I think that fan reaction is critical to know the appeal of the game.

***The Evil Within* can be pretty gruesome. Is this something you have a lot of experience with?**

**DAMIEN:** I've been drawing horrible things for years, so yes, I think I have some experience. But I can find certain disturbing things in *The Evil Within* are also beautifully shocking.

**SZYMON:** I've worked on horror series like *30 Days of Night Annual*, *Spawn* just to name a few, but I always approach it looking to entertain rather than to gross people out. People see enough real gruesome events watching TV news!

**With regards to style, did you have to adapt your own work to suit this book, or was this a natural artistic fit for you?**

**DAMIEN:** Not really. I think my style fits perfectly with this book. Maybe I tried to be a bit more aggressive, artistically speaking, of course. I really hope the fans like it!

**SZYMON:** *The Evil Within* comic was a natural fit for my dark/shadowy art style.



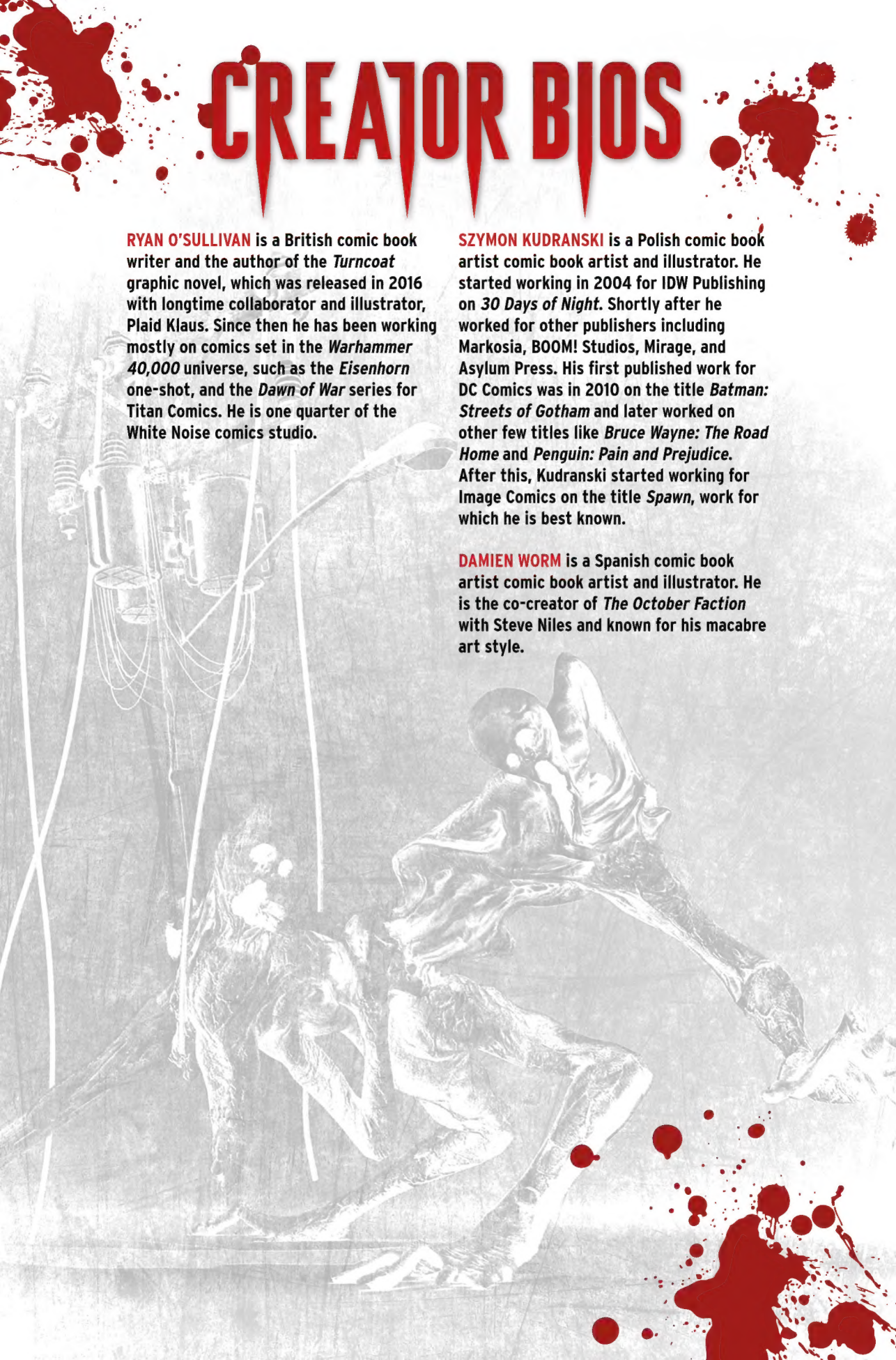


# CREATOR BIOS

**RYAN O'SULLIVAN** is a British comic book writer and the author of the *Turncoat* graphic novel, which was released in 2016 with longtime collaborator and illustrator, Plaid Klaus. Since then he has been working mostly on comics set in the *Warhammer 40,000* universe, such as the *Eisenhorn* one-shot, and the *Dawn of War* series for Titan Comics. He is one quarter of the White Noise comics studio.

**SZYMON KUDRANSKI** is a Polish comic book artist comic book artist and illustrator. He started working in 2004 for IDW Publishing on *30 Days of Night*. Shortly after he worked for other publishers including Markosia, BOOM! Studios, Mirage, and Asylum Press. His first published work for DC Comics was in 2010 on the title *Batman: Streets of Gotham* and later worked on other few titles like *Bruce Wayne: The Road Home* and *Penguin: Pain and Prejudice*. After this, Kudranski started working for Image Comics on the title *Spawn*, work for which he is best known.

**DAMIEN WORM** is a Spanish comic book artist comic book artist and illustrator. He is the co-creator of *The October Faction* with Steve Niles and known for his macabre art style.





# "YOU CAN'T RUN FROM A NIGHTMARE!"

Still reeling from the horrific events that took place at Beacon Mental Hospital and the apparent death of his daughter, Detective Sebastian Castellanos is a man on the edge.

Now a brand new case threatens to further test his sanity, as Sebastian finds himself thrown back into a world of nightmares and bloody violence!

From Ryan O'Sullivan and artists Szymon Kudranski and Damien Worm comes this terrifying prequel to Bethesda Softworks' survival-horror videogame, *The Evil Within 2*.

Collects *The Evil Within:  
The Interlude* #1-2

